

THE THEATER

THE arrangements of the theater are recognized as scant during the week preceding Christmas, and some of the playhouses of this city decided to give the bargain counter a clear field. The Belasco gave itself over to the moving picture and the Columbia contented itself with the pictorial reminders at the entrance that those two favorites of pictorial extravaganzas, Mutt and Jeff, would soon be bidders for attention. Of course that stand-by of the entertainment, polite vaudeville, held valiantly to its color and the moving pictures of the higher type, which, with their presentation of poetic, historic and biblical themes threaten to monopolize the field of classic and legitimate entertainment, claimed tribute from the passing crowds.

It was this traditionally barren season that the National Theater selected for one of the most strikingly brilliant events of its long and remarkable career.

"Kismet" is a reticent exemplification of the spirit of the time. The stage is no longer the resort of impoverished genius, teeming with ideas, but precarious of purse. It has money in superabundance. The bankers of the world pour treasure into the laps of the nine muses, showing generosity toward them all, with a slight partiality, perhaps, toward Terpsichore.

All that opulence can provide is at hand, but the massive vigor that comes with slow growth is lacking. The play is fashioned like a creation of the milliner's art, regardless of cost and to endure only so long as current fancy approves. Stage material is designed for people who consult the utilities of the present and neither build, legend nor write with any special regard for opinions that a selfish and non-contributing posterity may entertain. This new Arabian play, which has enlisted superb effort on the part of so many people, not least of whom in responsibility are the stage hands who build and tear down, and the painters who with such lightning facility may be but a passing ornament to civilization, but it is one of rare and beautiful workmanship.

It is remarkable that Otis Skinner, after long experimenting with such tentacles of dramatic sentiment as "The Harvest," "Your Humble Servant," "The Ticker of the Family" and "Sire," should find a part both to his own and the public liking in legitimate drama, but in spectacular display. It looked as if this excellent actor, who is wasting valuable time in fanciful exploration of fields which even under his skillful exploitation could not be expected to win more than dilapidated appreciation.

But Mr. Skinner has been landed, willy nilly, into a role which combines with the extravagance of humor he no delights to portray the vigorous consistency of character for which he is by nature thoroughly and handsomely equipped. This Haji, the beggar, prince, murderer and self-sacrificing father, all in a day, is in his way a very vigorous and consistent. And if, as is always likely to occur in pieces of great spectacular beauty, the scenery is held forth to critical admiration quite as prominently as the actors, Mr. Skinner will have the satisfaction of knowing that he is co-starring with some of the greatest scenery ever placed before the gaze of an admiring world.

Too much applause cannot be bestowed on the first two nights of the engagement—those nights when the theater was dark, and the poets, musicians, stage directors and incidental advisers toiled to develop order out of the chaos of talents and scenic properties which must have presented itself in the earlier stages of the enterprise. When the curtain arose Wednesday it revealed order complete and certain. The delay in opening represented time and effort well applied, for the production could not have been more smooth and effective had it been running for months. If all first presentations were like "Kismet" Washington might well be tempted to beg for restoration to its old-time favor in theatrical circles as an experiment station for dramatic producers.

PLANS FOR NEW STOCK COMPANY.
Plans for the stock company which will occupy the new Franklin Square Theater, near 13th and I streets northwest, are being arranged by Everett Butterfield. It is understood that Mr. Butterfield will manage a company of stock stars, all well known in Washington. Several interesting innovations are contemplated. Every member will be capable of taking a leading role if the role fits within his character. Also the audience will not be given a chance to grow weary of the same leading man or woman, as it is planned to alternate these interesting personages, so as to present a variety of talent.

Although few people have seen the plans, the theater is talked of as a two-hundred-thousand-dollar affair. The exterior design will be marked by classic architectural touches. It will be in white, and four generous columns will distinguish the front. Care has been expended on the minor details of the theater building, for instance, the windows are arranged so that the interior will be completely ventilated in summer; no electric light bulbs will show anywhere, and yet the lighting will be as perfect as a modern theatrical electrician can make. Several innovations pleasing to the actors will be installed, all of which tend to secure better performance.

One of these will be a "baby spotlight," which will accentuate the faces of the performers as they appear on the stage. These lights have the effect of bringing a player into prominence, but there is no ray of light between the stage and the audience, such as there is in the case of the calcium light. The proscenium of the theater is placed so that there will be nothing visible from the auditorium but the performance. The view from the box seats will not be marred by the sight of stage hands and electricians in their shirt sleeves. It is hoped to have the theater ready April 15.

WISE DOGS.—Whenever William Farnum has a day to himself he lies away to his place at Sea Harbor, where he keeps in the gun and powder atmosphere of "The Littlest Rebel," by shouldering his shotgun and going forth after the wary duck. His tales of the great sport to be found on the waters near his country place aroused the enthusiasm of a friend, who declared that nothing would give him more enjoyment than bagging water fowl.

Farnum claims he overheard the following conversation between his two sons: "First dog (referring to visitor)—Did he miss again?" "Second dog—Certainly. Didn't you hear him shoot?"

Coming Attract ons.

Belasco.
"Jacinta," an opera comique, is the attraction announced for the Belasco Theater this week, beginning with a special Christmas matinee tomorrow. The opera is a European importation, which for the past two years has been establishing long-run records in such cities as Berlin, Vienna and Munich, under another title. In the latter city it is still current. John Cort

secured the American rights to the opera through Mr. Dippel of the Metropolitan Grand Opera Company of New York.

The book is by Ignatz Schnitzer and Emerich von Gatti. The action takes place in a South American republic during a revolutionary movement headed by the pretender Castres, against the incumbent president, Remy de Valmore. The president's regent is anchored at the head of a tenth-rate republic and his

costumes, the original designs being by Miss Ella Ford.

"The Rosary."
Can an evil mind, breeding evil thoughts, exert an adverse influence upon an entire family, bring that family to ruin, and the members of the household remain in ignorance of the reason for

pictures will show events of public interest.

Imperial.
"The Two Rubies" is the star attraction at the Imperial Theater Christmas week. Anna Heritage and Allan Dinehart will present the farcical skit, which deals with the troubles of a newly married couple. Gertrude Dean Forbes is responsible for the play, which is being presented under the direction of Roland West of the American Theater, New York. The scene is laid in New York city. The Harriotts, Anna Beaux and Belles have an artistic and pleasing musical act. Harry Culter is an English music hall star, who sings cockney songs and tells English jokes. The Shepherd Brothers will present a droll diversion in the shape of a tramp and a beggar, who are the subjects of a special holiday reels shown nowhere else in Washington, are important incidents of the holiday program.

New Lyceum.
Tom Miner's "Bohemian Burlesque" will open at the Lyceum Monday, December 25, for a week's engagement. Every part of the "Bohemians" program is new this season. Among the principals are Andy Gardner and Ida Nicolai, in their well known characters of "Patsy, the A. D. T. messenger boy," and "Roxie"; Hughie Bernhard and Dan McCarthy, known as the "Mint Juleps from the South"; Valmore and Collins, in a brand-new dancing specialty, first time shown in burlesque, introducing their original mirror and Toledo dance; Gaylord and Wilkie, those funny girls, as an old maid and a courtesan; the Bohemian Quartet, Princess Zolka, queen of the orient, in her L'Intera dance, and the dainty little singers and dancers and the De La Tour Twin Sisters. There is also a chorus of twenty-five.

A Christmas Pantomime.
"The House That Jack Built" has been rejoicing the children's hearts at the Virginia this week. It will be seen for the last time today.

Next week comes another special holiday feature for the children, a patriotic reel, "Washington Under the American Flag." It shows with historical accuracy the story of the American revolution from the days of Patrick Henry's speech inflaming the Virginia house of burgesses to the final surrender of Cornwallis at Yorktown. Especially vivid are the scenes of Washington crossing the Delaware amid floating ice and surprising the Hessians at Trenton on Christmas day, and the dark days of Valley Forge. The picture will be shown all the week, in addition to the regular show, which changes daily.

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